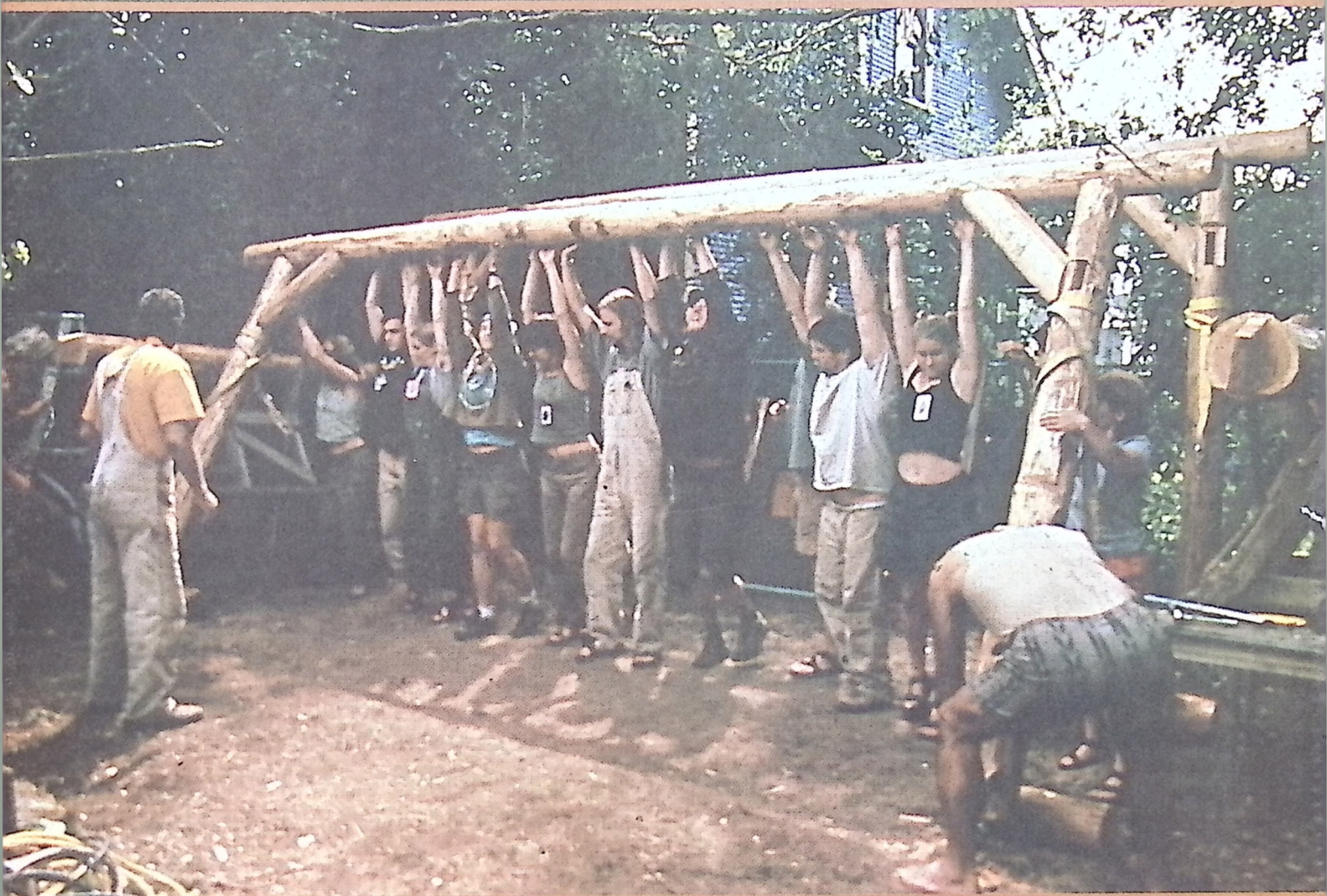


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Salli Jane Sluder, Cancer Patient

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Guitarist and songwriter Patty Larkin appears in Ashland on April 12. See Artscene, page 28.

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ON THE COVER

Community members raise the main beam on a cob house in southern Oregon. Alternative building is one of many experiences students will have in the *21st Century Life Skills* course in Williams. See feature, page 10.

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JEFFERSON MONTHLY

APRIL 2003

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8 The MECCA of Stuff

Let's face it: modern American life is full of "stuff." It's that unclassifiable detritus that seems to pile up everywhere, behind the couch and beyond category. You have to keep getting rid of it, or it becomes your own personal landfill. But what do you do with it, if it isn't fit for a yard sale or the recycling center? In Eugene, an organization called MECCA has found an answer: turn it into art and community. Lara Florez observes as human connection and beauty come out of a creative attempt to recycle the unrecyclable.

10 New Skills for a New Century

In a time as volatile and turbulent as the early 21st century, the skills and education needed for a calm and fulfilling existence are different than they once were. Beyond factual knowledge and vocational skills, key traits are required: a deep knowledge of self, of how to relate to others, and of how to relate to the wider world. That includes deep awareness of the present moment, as well as many other practical skills. In Williams, the new School of Interbeing aims to begin teaching those skills, starting with an intensive course called *21st Century Life Skills*. Eric Alan looks at an ambitious project's beginning.



Jazz guitarist Mimi Fox appears at the Old Siskiyou Barn on April 12. See Artscene, page 28.

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TUNED IN

Ronald Kramer

Radio and War

I have a very dim personal recollection of radio and television coverage of the Korean War and I was a toddler when World War II ended so I can't lay claim to any first-hand recollections of the way war was covered in pre-television America. But, as a student of broadcasting, I have listened to many of the major broadcasts of Second World War coverage and it strikes me as very consistent with the type of broadcasting which occurred when the Korean War erupted a half-dozen years later.

That was a very different world. American radio coverage presented a uni-dimensional view of the geopolitical struggle in which the world was engulfed. Entertainment programs frequently ended with radio's stars asking listeners to buy war bonds. The hardships of war, including rationing, were ever-present in news and entertainment programs. Growing a Victory Garden—to add to the nation's foodstuffs—was regularly saluted and encouraged in daily radio programming. Radio's relatively new capability of taking listeners live to the world's capitals to report upon political and military events put Americans, for the first time, in the midst of the war with a sense of immediacy never before encountered. While reporting live direct from the war's active fronts was almost unheard of, reporters like Edward R. Murrow captured the sounds of war—the sound of bombs falling upon London and the quiet determination of the British to endure and succeed—which made the war and all of its horror more real to American listeners than had ever before been the case.

When World War II began it was inaugurated on radio with a spectacular program, *We Hold These Truths*, written and directed by Norman Corwin and broadcast live on all four American radio networks (which meant virtually every radio station the nation). Much of the program consisted of a dramatized interpretation of the Bill of Rights as part of Corwin's attempt to crystallize the principles for which the nation

was fighting. What was then called a documentary—but was in reality a scripted recreation by actors of the experiences of American prisoners of war as related in a *Life* magazine article—told a dramatic, some might say sensationalized, account of the cruel harsh treatment of Americans by the "Japs."

The world was a simpler place. The enemy wore a black hat and rode a black horse. He had no face and, because radio told its stories in sounds rather than with pictures, it was easy to not picture the victims among our enemies. A listener might imagine the horror of war but didn't have to confront the reality of literally visualizing it in the nation's living rooms each day as television began to force us to do during the Vietnam War.

Times have changed. We commonly hear criticism of national policy now, including during times of conflict, in a manner which would have been totally unthinkable fifty years ago. And it is the right to hear those dissenting voices now which has been consistently defended by our nation over many years. The media today truly possess the capability to transmit and amplify these many differing viewpoints, including during times of war, in a manner and to a degree that is unprecedented.

Television helped change the way war is reported. Seeing is different than hearing or reading. Technology has made things increasingly immediate and enabled literal reporting from the front. Reportedly, the Department of Defense has decided that in the next conflict it will permit reporters to broadcast live from the war's fronts with only limited restrictions to protect troops' security. Apparently, they have concluded that this approach is warranted largely because new technology has made it so easy to accomplish that it is nearly impossible to prevent.

And, of course, the logarithmic increase in media systems, including the Internet, satellite and fax transmission, in addition

to the burgeoning number of radio and television stations, have vastly multiplied the number of communication channels through which information can now flow to publics throughout the world. Live.

The world that fifty years ago permitted the uni-dimensional Donna Reed-like presentation of a wartime society is gone and will never return to the United States.

Broadcasters worried a great deal fifty years ago about the way they handled their responsibilities during wartime. We still do. Many of the decisions are not ours to make locally. We are often dependent upon the decisions of our networks in terms of what coverage is available and when it can be offered. When those decisions can be made locally, how much live coverage is the right amount? How much preemption of regular programming balances the need for immediacy with the need for some normalcy? Not only can we not ignore differing views about the policies being pursued and the actions which result, we must also decide how many differing viewpoints, and how frequently they should be expressed. It is a balancing act that would easily draw widely varied conclusions among our members and listeners.

Vietnam was different than the Second World War and the Korean War. The Gulf War was different than Vietnam. And the next will be different, and probably more challenging for our information systems and their audiences, than those which preceded.

Public radio's role, as I see it, is to report what is transpiring and what it means—to the best of our ability with the resources at hand—in a fair and balanced manner. Our job is not to persuade anyone of anything; our job is to provide comprehensive, impartial information about events, their causes and consequences, and let the public arrive at its own conclusions.

That was easier to do when Americans were listening to Glenn Miller instead of Eminem. Any populace during war will live amidst uncertainty over outcome, tactics, perceived motive and the consequences for daily life.

If we face that task again in the near future, we'll do our best, in the face of those uncertainties, to honor our professional principles and fulfill our obligations. ■

Ronald Kramer is JPR's Executive Director.

Fresh Perspectives



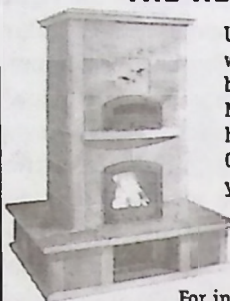
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John Darling

A Time of Anxiety

"The continual excuse for gathering and maintenance of armies... has no basis in reason and all these threats of attack are only the invention of those to whom armies are necessary for their own purpose of maintaining power... Never was the deceit so evident by which some people compel others to prepare for war, burdensome, unnecessary and abhorrent to all."

—Leo Tolstoy, 1897

It is a time of deep anxiety, even pain. You talk to people and they shake their heads. The economy is going down and there is no vision to stop it, only more talk of schools cutting back and tax cuts for the rich. People paint their car windows with poster paint, displaying signs like "Save our children's future; attack Iraq!" But America has never attacked first. This has never happened before. This was our honor: we've only stopped aggressors, never been one.

My boy brings home a lesson on medieval times defining feudalism as a system under which peasants exchanged their labor for protection within the lord's walls—safe from attacks by other lords. My, I think, that's pretty much what Tolstoy was saying—and it's still going on. The warlord needs lots of our money to protect us from the other warlords who are saying the same thing to their serfs. And today, with no other superpower, no other big warlord, the racket needed some kind of global foe to keep going. Now it has one.

In two short years, suddenly, we're living in interesting times, which may sound good until you reflect that in almost all interesting times you'll find danger and turbulence and the endless struggle between those who seek war and have the means to do it—and those much larger numbers who would rather do what they do in their families, neighborhoods and communities: talk things over, listen, build relationships, work things out.

But that's not happening. The world is

turned upside down. It's not surprising to hear average people say they're scared. The economy sickens while many tens of billions are shoveled into war, the tax burden of the rich is eased and corporate greed-is-good fraud trashes market confidence.

Schools flounder, lay off teachers and shorten school years. Oregon GOP legislators, in control for many years and boosted by religious right money and votes (raised to fight abortion, flag burning, gay rights and such social "outrage issues"), brazenly say in the Voter's Pamphlet they will get rid of everything in government not necessary for protection of life, liberty and property. That clearly doesn't include schools.

Homeless people and their advocates protest general assistance cuts, warning that the situation is going to get lots bigger. Seniors flail when state general assistance for meds is cut following the disgraceful vote against Measure 28. I interview an old woman in Phoenix. She says she'll die without her meds, so she will get an old car to live in with her dog, skip the rent and pay the druggist.

Peace marches trudge down 99 from Ashland to Medford, joining tens of millions worldwide. One hothead burns a flag. All disown him, but the page one picture fires endless letters to the editor, some saying he's a traitor, others saying it's our hard-won freedoms that made it possible for him to be this free. The marches change nothing. The rhetoric of conquest blares hot and loud from the White House. Nelson Mandela calls our leader a "malevolent fool."

After the movie, *Bowling for Columbine*, hundreds of Ashland citizens hold spontaneous meetings in church halls to talk—no, rant, rather frantically—that we live in a "culture of fear," locking our doors, sucking up sick cable TV violence and consuming mindlessly to assure ourselves we can buy our safety—which is what we're doing in Iraq.

The Ashland Patriots get their ordi-

nance passed, so no city cops can help the feds comb through internet files and emails or run surveillance on local people, without an okay from city mothers and fathers, public notice, advance warning of searches. The vote is unanimous. Ashland joins dozens of other "liberal bastions." We do what we can. We can say no.

This column is called an almanac. I want to record this moment in time. I've never felt like this. Even in the crazy sixties, with Vietnam and black riots heedlessly raging, we knew cooler, wiser heads would prevail and soon war and racism would be seen for the shameful madness they are. We were right. But this is different. How? I don't know.

I get an email from Michael, a friend of 35 years and Portland activist for the disabled, and for peace. He's wise, gentle, good and one of the best-read people in Oregon. He writes, "My historian self believes that unless some pretty fundamental change happens, we are in for some hard times. Harder than we had imagined." Just a line in the middle of a long email, but it chills me deep. He's talking about—what?—some kind of collapse of the world economy, ecology or peace?

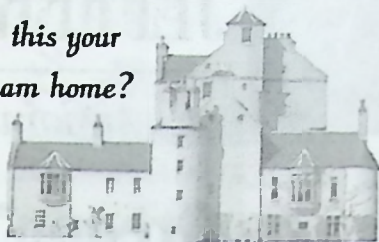
I must ask him. Then he mentions—he's written to his beloved—that, if it happened, he would be with her to die "on some staircase or highway." I gasp. This is one of the calmest, sanest people I know. Yet he's thought about this. I reflect: this is what's different now. In the sixties, even those at the top of the government and corporate worlds had a sense of shame. Of limits and of "reasoning together." Of participation in the human network. They were part of life and our world. What happened to us, happened to them. That's gone now.

As the rich and poor have pulled apart into their bipolar worlds, those on top actually believe they have enough distance, power, money, whatever, that they can—and have a right to—exempt themselves from our world, and from the paybacks an attack on Iraq will create over many generations.

IM

John Darling, M.S. is an Ashland writer and counselor. He writes for the *Medford Mail Tribune*, *Ashland Daily Tidings* and S. Oregon Public Television. He has been a journalist with KOB-TV, *The Oregonian*, United Press International in Salem and taught journalism at SOU.

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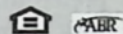
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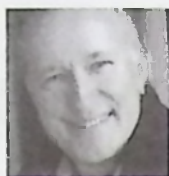
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JEFFERSON PERSPECTIVE

Les AuCoin

Oregon's Brain Drain

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With that official advertising slogan, the State of Oregon hopes to explain itself to the rest of the nation and the world—and with that slogan, someone sure got it right. In Oregon, we live in willful ignorance that a society will lose vital services when it chooses to impoverish the government that serves it. We also prefer to believe that all the money we need is lurking in a cranny where a power elite is keeping it under wraps. That platform almost took

Kevin Mannix to the governor's mansion: One reader suggested the following slogan would seem better suited to the times: *"Oregon: we have huge hidden funds—come help us find them."*

Virtually every state is struggling with budget shortfalls as the recession refuses to release its grip on the economy. Lots of states are raising resources to protect key assets they'll need once the economy recovers. Oregon, though, is selling the family jewels. The state's determination to impoverish its collective self has turned it into a venue for an unprecedented distress sale—where valuable assets are sold off because the owner cannot afford to keep them.

Among the most important assets we're selling are our finest teachers. In effect, we've put them on the auction block—at the very moment when our long-range prosperity depends on the brains of our workers, not their brawn.

Just last month, opportunistic California school districts swept into Portland to conduct a job fair for Oregon teachers. Their unabashed purpose: to hire away as many of our best teachers as they can.

Chew on that for a moment: California is the home of Proposition 5, the original venue for the national tax revolt, and still a fiscal basket case. Yet California school dis-

tricts have raised the resources to buy teacher talent. Oregonians gave some thought to the idea in January, with Measure 28, but voted no. (My reader's second Oregon slogan idea: *"Shorter school years—more quality time on the streets!"*)

You can't fault California. It needs between five to ten thousand new teachers

this year to keep up with a booming enrollment and a voter-approved law that limits class size to twenty students in many grades. And why would California schools hire a young novice right out of college when they can buy a mas-

ter teacher from Oregon with fifteen years experience?

Oregon's anti-tax, anti-spending cabal says it believes in free markets. They just don't seem to think free markets influence Oregon teachers. How wrong they are. For example, say you're an Oregon teacher trying to pay off your student loans. Your district has just opted for the shortest school year in the nation. Do you shrug off the loss of up to twenty-four days of pay? Or do you think you just might follow the silent hand of the market place and show up at that California job fair?

At the recent job fair in Portland, teachers showed up at the rate of one a minute—a rate that amazed the recruiters. And, boy, are those recruiters well armed! They're offering moving expenses and signing bonuses of up to ten thousand dollars to Oregon's best teachers. (Of course they don't want the worst.) To top it off, California schools offer an annual salary that on average is eight thousand dollars greater than what Oregon offers.

That giant sucking sound you hear is the sound of excellent Oregon teachers exiting a state that seems to see no connection between draconian spending cuts and the dumbing down of public education. The brain drain is well under way.

“
AMONG THE MOST IMPORTANT
ASSETS WE'RE SELLING ARE
OUR FINEST TEACHERS.”

Reportedly Oregon will lose 1,000 teachers by May and another thousand next year. But in this budgetary environment, don't be shocked if the real number dramatically eclipses that estimate.

There's a shabby little secret in all this. Many of Oregon's anti-tax apostles are really quite willing to weaken or destroy Oregon's public schools, which they derisively call "government schools." For years they've wanted education to be performed by (taxpayer subsidized) home schooling and private schools.

Such an event would mean the demise of what Thomas Jefferson called the "common schools"—public schools that provide a common educational experience in an egalitarian, democratic society. In his view, such schools give citizens from all walks of life the intellectual equipment to govern themselves wisely.

From the looks of it in Oregon, Jefferson's ideal is already on its way out the door. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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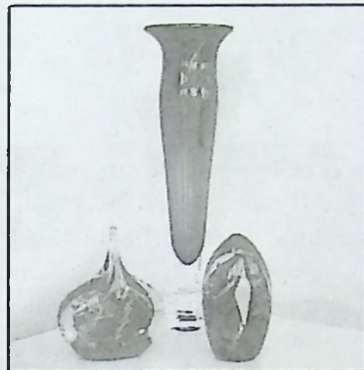
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The MECCA of Stuff

The community and art of recycling the unrecyclable

By Lara Florez



FUN IS A WORD OFTEN
MISSING FROM THE
DISCUSSION OF WASTE
REDUCTION AND
REUSE.

I come from a family that saves things for later use. Rather than resign perfectly good paper and ribbon to a landfill doom or an energy-intensive recycling process, members of my line hoard all scraps "just in case." Inevitably, storage becomes an issue. Bubble wrap overflows from beneath my desk and plastic yogurt containers form a fortress in my kitchen cupboards. Even if packratting for the future is not in your genes, it is futile to deny that "stuff" is a persistent part of modern life. Without delving too deeply into the market driven, debt-ridden psychology of the American consumer, "stuff" and its dark twin "trash" persist in a daunting dual flow. Anyone who has moved the sofa recently can find that even the most austere lifestyle employs a certain degree of stuff. And stuff does die, eventually, becoming useless and unstorable, or just unbearable to move again. Too often the death of our stuff means burial in the vast and ever-growing (not to mention highly toxic) landfills. Yet, in a small wooden storefront in West Eugene, there lies a delightful alternative for the passing of things.

MECCA, the Materials Exchange Center for Community Arts, takes the stuff of society and transforms it through alchemy into community and art. The brainchild of local Eugene educator/artist Lizzy Hughes and Sarah Grimm, the Education Director for Bring Recycling, MECCA is a home to the refugees of the recycling world—the things that don't have a market value and are therefore typically dumped. Many don't realize that the socially acceptable (and truly important landfill alternative) of recycling is not altru-

istic. The availability of facilities and the range of products they collect is fiscally driven by market prices that change ephemerally. No market, and even basics like newspaper collection would vanish. Bring Recycling has

long worked to encourage Lane County residents to employ the first two R's in the recycling mantra: Reduce and Reuse. When MECCA began in the Spring of 2000 it combined the diversion of reuse with the innovation of offering materials as art supplies at very low cost to the public.

"There was a need for accessible arts education and materials, as well as to house some of the reusable goods collected through Bring," said Jennifer Fogerty Gibson, MECCA's executive director. "We offer low cost art supplies to everyone, along with inexpensive arts education. Accessible art brings the community together, and all the while we're diverting things from the waste stream that would otherwise end up in the landfill." Jennifer's workspace is a creative fantasy land. The Materials Exchange occupies a tiny storefront that connects with an auto workshop by double doors. The place is packed, floor to ceiling with, well, stuff. Five gallon buckets of hand dyed yarn, crates of bottle caps and buttons, candle ends, snake skins, canvas, wine corks, beautiful paper in every shape size and formulation (a collage artist recently cleaned out her studio and made a large donation), more stuff than could be legitimately listed. It should be made known that if you're looking for something specific, though, it would benefit you to swing by MECCA first. "Our stock is totally donation based, so it's ever changing," says Jennifer. Their donations list contains over sixty

categories. And this doesn't include the creativity kits: packets containing all of the supplies and instruction you need to create your own recycled fleece hat, bottle cap jewelry, phone wire basket, and more. And unlike many art supply stores, MECCA's feeling is one of community rather than exclusivity. It's like you're rifling around in your own well-organized and well-equipped basement rather than staring at rows of expensive brushes you'll never actually use.

MECCA is a materials exchange, which means that the almighty dollar need not always figure in to transactions. "We give people a credit based on the approximate weight of the goods they donate, and that credit can be used in the store the same day," says Jennifer. They also offer a volunteer work exchange rate of about six dollars an hour. Considering that most of the supplies available at MECCA range from around ten cents to under five dollars, everything in the warehouse is potentially accessible to low-income patrons, or those who are choosing to live lightly.

This spring, MECCA will be moving into a state-of-the-art studio and gallery facility on Blair Street in Eugene's eclectic, diverse and still somewhat affordable Whiteaker neighborhood. The move represents an aspect of MECCA's mission that sets it apart from other creative reuse facilities: accessible low-cost arts education.

Jennifer's background is in art education. Before she and her family relocated to Eugene last year, she was the Head Teacher and Art Director for a private children's art school in the Bay Area. She now holds MECCA's one paid position. Her work has included maintaining and expanding aspects of MECCA's arts education curriculum, which includes workshops for everyone from "two to one hundred and two," an open studio for teens and adults, as well as classes for parents and toddlers and an extensive after-school arts program. "Moving into the new space will really cement our commitment to community involvement in these programs, yet at the bottom line we are about access. For our spring workshops we are offering a sliding scale donation option, but no one will be turned away for lack of funds," said Jennifer. Unfortunately, there isn't a scholarship program set up for the regular classes, but the fees are nominal: six dollars a class for children (with a three-class discount), and nine dollars per class for ages twelve and up.

One of the exciting new features in the Blair space is the gallery. The gallery will consist of Junk Art, created from the MECCA specialty of found or reclaimed materials. "We'll be opening the gallery with the *Junk Redux* show. We developed kits involving some of our more common merchandise, like cards, tins, rings, and scraps of cloth. We are challenging artists to create pieces with those materi-

als for the opening." Jennifer herself is an artist, and has recently shown her work in several local galleries, including a show at Feinstein's Museum of Unfine Art, and many of her pieces include materials found at MECCA or Bring. "I use a lot of junk in my work to be sure," she laughed, "But some is vintage 'junque'."

Jennifer recently completed the Master Recycler program through Lane County, and now has a background understanding of the waste recovery system to compliment her profession. The Master Recycler program is a free course in understanding the waste stream in Lane County and elsewhere. "While recycling has

been a part of the national dialogue for decades, few people really understand how the process works, and it's different for every product," said Jennifer as she sorted a box of recent donations. "MECCA is a part of the recycling dialogue, and we really do see ourselves as an environmental organization. But it is the joy of seeing children and youth creating art that moves us forward, beyond the environmental discussion. It is so exciting to get artists and teachers involved in using the materials we offer, in utilizing us as a resource for tools and ideas. And, as a prima-

riarily volunteer run organization we are very keen on public involvement and community input. So I feel like we broaden the dialogue from making a positive environmental choice by purchasing reused materials, to encouraging and building a strong community base. And having fun, you can't forget about having fun."

Fun is a word often missing from the discussion of waste reduction and reuse. Talk of reducing consumption on a personal scale can sound to some like an exercise in deprivation. Consumers are trained by advertising, and thus shiny newness is shown to be continually preferable to slightly used, as purchasing an army of gadgets takes precedence over borrowing or renting tools from a friend. Yet, reduction and reuse are being explored in many places, daily, on a level that is enriching, revealing, and full of humor. MECCA's warehouse is awash with plenty, its projects aesthetically pleasing (think mosaic garden tiles and paper impregnated with seeds you can plant), and its atmosphere of access for all a relief. Even the

smallest arts community can feel inaccessible or oppressive from the exterior, but MECCA, perhaps by virtue of its humble storage space or the incredibly unique variety of its wares, is an open door for mutual creativity and personal exploration. It is the integrity of the choices we make as individuals, as artists, as humans, that continue to create and recreate the world around us. How can a left-over barrel of used wine corks and a piece of broken glass affect our local society? The answer may well live in the spaces of their absence. Where does our stuff go when it passes from us? Mine just may seek MECCA.



PREVIOUS PAGE AND ABOVE: Using MECCA materials, community volunteers create a public sculpture at the corner of Blair and 3rd in Eugene.

MECCA is located at 1235 Railroad Blvd in Eugene.

They have warehouse hours on Tuesday and Thursday from 10 a.m. to 2 p.m., Wednesdays from noon to 6 p.m., and Saturdays from 1 p.m. to 4 p.m.

For information on class schedules or upcoming events call 541-302-1810 or email to mecca@efn.org.

New Skills for a New Century

An experiential education project in Williams aims to prepare students to create a better future, by experiencing a better present

By Eric Alan

One strange side effect of a time of turbulent change is that it forces people to live in the present moment, as the opaqueness of the future becomes clear. Adaptability and an ability to cope with the unexpected also become key.

The early 21st century is such a turbulent age, and the skills needed to navigate it are beyond vocational training. A person's career is likely to change several times now, anyway; and apparent facts often prove to only be perspectives. Factual knowledge becomes less important than knowing how to be: inside ourselves, with each other, and within the world around us.

Into this context steps the School of Interbeing: a new venture in Williams involving founders Hanneli Francis and D'vorah Swartzman, other diverse faculty members, the World Institute for Holistic Therapies, students and other participants. The school's first offering, a month-long intensive entitled *21st Century Life Skills*, will cover four increasingly large perspectives in successive weeks. First, the self; then self in relation to others; self in relation to nature; and a week focusing on integration and activism. If all goes as hoped, the course will be offered this summer with credit available through Western Oregon University. It will be held at the Birch Creek Arts and Ecology Center at historic Trillium Farm in Williams. And it will be just the first step in a long-term vision that aims to include year-round classes, retreat experiences on land owned by the school, a networked community of graduates, and more.

Still, the future is opaque—and it's part of the school's underlying philosophy to teach students to become ever more aware of dwelling in the present moment, in peace instead of turbulence.



School of Interbeing
co-founder Hanneli
Francis.

IN SUCH A TURBULENT
AGE, FACTUAL
KNOWLEDGE BECOMES
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Like the name of the school itself, the philosophy is drawn from the teachings of exiled Vietnamese monk Thich Nhat Hanh, a Nobel Peace Prize winner whose mindfulness practices have found a worldwide following transcending spiritual boundaries. The word "Interbeing" expresses the interconnectedness of all things. "Nothing

exists by itself," explains Swartzman. "If we eliminated everything around us, we would not exist." The interconnection can be seen by looking at any being or object—like this magazine, for example. There are trees within the pages you hold in your hand, for they are made from them. The logger who cut the trees is therefore also contained in the magazine, as is the air which allowed him to breathe, the rain which enabled the trees to grow, and so on. Deep examination reveals the presence of any one thing in any other. Thus, interbeing: the only way we all live.

The course's founders hope to impart a mindfulness of this; part of a wider mindfulness in each moment. That deep awareness is simple, profound and yet easy to lose in a world of hurry and noise. It's an awareness that begins inside the self, which is why the course begins there too, before branching out into what Francis calls the "nested hierarchies" which include larger perspectives. She sees each of the four course elements as complete but also within a context, like a cell within an organ within a body.

The course section called "The Self" will teach practical tools for personal healing and evolution, from yoga and meditation to creative expression and what Francis calls "intuitive nutrition." The latter is perhaps the least familiar to most. About it, she says, "To me, all diets are flawed, because the body is constantly changing, and the seasons are too." Shifts in age, environment,

emotional stress levels and other factors shift dietary needs beyond any fixed regimen—thus the need to develop an intuitive sense of the body's needs. Also, she says, "Americans are really interested in how diet affects the body, and therefore self-esteem." She sees a struggle with feelings of self-worth permeating society and seeks to have the curriculum address that, individually. She adds that it's part of the course's aim "to impart the ability to handle life's unpredictable nature in a way that is cultivating inner peace and presence." That ability, she believes, comes from a daily practice utilizing all the skills touched on above; she hopes students will come away from "The Self" with a better definition of their own practice. That week forms the basis for all that follows.

What follows next is "The Self in Relation." The course will explore a variety of relationship forms within family, work, friendship and love. Swartzman says, "This is where we practice skills of nonviolent/compassionate communication, and how our words and thoughts really affect our relationships and the suffering or joy created around us." Faculty members with professional training in nonviolent and compassionate communication may participate, joining relationship specialist Donna Miller on the week's faculty. Miller's own work includes a focus on differentiation: the ability of the individual to simultaneously attain autonomy and intimacy. The course will teach skills in conflict resolution and deep listening. And since communication and connection to others involves touch as well as words—with friends and family as well as lovers—the course will also explore safe touch. "[Touch] is another area where we [as a culture] have a vast amount to grow and learn and heal," says Francis. Too often, "We touch, and something goes blank, or something goes ballistic, or we go back to some wound of our childhood where we were touched in some inappropriate, uncomfortable or violent way." She sees a teaching tool in the work of Ilana Rubinfeld, a pioneer of integrated mind-body psychotherapy who has recently relocated to Ashland. Rubinfeld's work involves a combination of simultaneous physical touch and verbal communication—of listening with the hands. The course may also use the techniques of theater as one teaching tool, because of the depth of acting's full-body experience. Acting about personal issues, says Francis, "goes in beyond the mind memory. It goes into the body memory." And that is where change must be felt if new experience is to shift from old patterns.

The next course segment, "The Self in Relation to Nature," is centered by one remembrance. "Nature isn't other; nature is self," Francis notes. She adds that a key element is "just to understand that I [the student] have a nature, and I am indigenous to this planet." Those basic concepts are too easily forgotten in urban places seemingly disconnected from wilderness roots. And while wilderness survival skills were first listed in the school's brochure, skills more applicable in everyday modern life will be the course's focus instead: sustainable energy systems, alternative building, permaculture, organic gardening. "We're doing the course out in a rural environment where there are lots of living examples of these alternative structures and permaculture," says Francis, who's currently building an alternative cob home of her own. Faculty members Don Tipping and Jeff Kahn will be among the others who will offer their expertise in those areas. Embedded in the perspectives on nature will also be Native American wisdom on seeing nature as a teacher and a guide.

Francis' experience with vision quest work draws her to include a form of quest as a course element.

The final week is "Integration and Activism—Creating the Future." Integration is a far longer process than the course itself, and activism much more broadly defined than the political sense. "Whether or not you choose to get on the bandstand and hold the signs and march down the street doesn't really mean much to me," says Francis. "It's more the applied compassion." It's the activism of acting with compassion and without apathy, in every daily action, as defined that way by the Dalai Lama and others. It's participation in the creation of a sustainable society in harmony with the planet—a participation which doesn't end with the conclusion of a four-week course. Swartzman says one course element will make this explicit: "One significant part of this week is giving each student a project to bring home, and incorporate their learning by bringing people together and expressing what they have learned, by doing something in their community."

Students may take individual weeks of the course, or do it in its entirety—an entirety that is both huge, and only a small start. Francis says, "A month is a really long time in some ways, and at the same time it's just long enough to begin a really radical transformation. So it's for people who are ready to really shift their world." She thinks those people are likely to fall into two categories: students looking to acquire their own survival skills and direction; and older people who wish to deepen their knowledge. The skills graduates will gain, Swartzman believes, will be applicable in all aspects of their lives and give their lives more meaning. "They'll have a higher level of relation with whatever it is they're doing—more deeply connected and more passionate." Gaining it will be challenging for some, she realizes, due to the tribulations that a month of withdrawal from usual daily habits involves, and the vulnerability of being in a close group; but those same challenges are what create opportunity for growth.

The growth may begin with the self at the core, but the overall knowledge and wisdom will both come from, and contribute to, a wider consciousness. In Francis' view, "The collective mind is far wiser than the individual mind." It will be the collective mind of students and teachers which contributes to the school's evolution, and that mind is still forming. The School of Interbeing still seeks faculty to complete its initial offerings, and for its long term vision to be fulfilled. It's also growing quickly enough that administrative help will soon be required. "Whoever we attract right now will be a big part of what we become," says Francis. And what we all become, the school's participants hope, is a little wiser, kinder and more mindful in our footsteps across the days.

The 21st Century Life Skills course will be offered August 3-30. For more information on the School of Interbeing, e-mail interbeing@wildpeace.com, write PO Box 540, Williams, CA 97544, or call (541)660-6544. Co-founder Hanneli Francis is an experienced Anusara yoga teacher with a degree in journalism and environmental conservation, and other diverse life experience as a festival organizer, retreat facilitator, entrepreneur and more. D'vorah Swartzman has long studied meditation and mindfulness practices, and is a practitioner of Thai massage who also holds a degree in English literature and environmental studies. Swartzman's quotes in this article courtesy of an interview by Rusel Demaria.



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NATURE NOTES

Frank Lang

Little White Crucifers

Muslim? Jewish? Christian? Agnostic? Atheist? None of the above? No matter what your persuasion, I'll wager you have as many as four different little white cross-bearing crucifers in your garden. They don't do incense, they don't chant, in fact they are silent. What are they? They are four small to tiny plant species in the mustard family, known as the Brassicaceae, or the Cruciferae. Both names are perfectly correct.

Cruciferae means to bear a cross or crucifix; the name is because that's what the four petals of its flowers look like when viewed from above. Take a more careful look, and you will see six stamens, four long and two short. The ovary is in the center of each flower and, after pollination, matures into one of two kinds of fruits depending on the species. The silly silicle is short and fat. The sleek silique is long and skinny.

Brassicaceae is a modern family name based on the genus *Brassica*. *Brassica* includes all sorts of delicious vegetables, among them cabbages, Brussel sprouts, broccoli, and cauliflower. I prefer the descriptive Cruciferae to Brassicaceae.

Among your little white crucifers is one that has been in the news of late, one made famous by a well-known conservationist, one whose common name has an interesting derivation, and one native plant that grows in gardens as a weed. Their common names are mouse ear or thale cress, spring draba, shepherd's purse, and little western bittercress.

The native crucifer that pops up in some gardens and waste places is little western bittercress, *Cardamine oligosperma*. Its flowers arise from a basal set of pinnately compound leaves. When its long narrow fruits mature, they explode, sending their tiny seeds flying about in all directions. This little annual native gives definition to the word "weed," a plant growing out of place. In your garden, it is a weed. In wet meadows, shady banks, and creek bottoms, it is a native.

Shepherd's purse, *Capsella bursa-pastoris*, a European native, is a widespread

North American weed. It is the tallest of the lot. Its flowers and fruits rise from a rosette of coarsely toothed basal leaves. The origin of the plant's common name is based on its distinctive heart-shaped, bilobed fruits. You may want to send the kids out of the room for this or be prepared to explain. At one time shepherds carried purses made from goat scrota, simply fashioned pouches that required no extra stitching. I suppose the only major problem was getting Billy to stand still. The resemblance of the bilobed fruit to a purse fashioned from that slightly modified bit of goat anatomy gives the plant its common name.

Spring draba, *Draba verna*, is one of the first plants to flower in early spring and often turns the ground white with its tiny blossoms. Its tiny bilobed flowers rise from a basal rosette of simple leaves. The species was immortalized by Aldo Leopold in his *Sand County Almanac* as the plant that "plucks no heart strings."

The crucifer recently in the news is the lowly little mouse ear cress or thale cress, *Arabidopsis thaliana*. Molecular scientists have sequenced its entire genome. It joins a special club of sequenced genome organisms that includes bacteria, brewer's yeast, a nematode, and the fruit fly. Why? It lends itself to genetic study. It's small, reproduces rapidly (a generation every six weeks), is happy under laboratory conditions, is fecund (5,000 seeds per plant), has few chromosomes, mutates easily, and has a small genome. Perfect for genetic study, just like fruit flies, but with none of its annoying habits like waking up too soon and flying up your nose.

This spring check the crucifers in your yard. They are worth a look. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Ashland Independent Film Festival

By William Machado

The Ashland Independent Film Festival (AIFF) returns to downtown Ashland April 3-7th with the slogan, "It's more than a festival...it's an experience!" Building on the success of the first Festival, which was held in October 2001, the AIFF team has been working to make the experience even better in 2003.

The Ashland Independent Film Festival, which is presented by the Southern Oregon Film Society, has the mission of promoting widespread public understanding and involvement in the powerful cultural medium of independent film. Through post-screening discussions, educational seminars and workshops, the general public—and young audiences in particular—have the opportunity to learn a great deal about filmmaking and its impact upon our culture and society.

One of the unique features of the AIFF is that visiting filmmakers are invited and often attend each screening, and participate in discussion/dialogue sessions with the audience afterwards. This creates an intimate atmosphere where audience and filmmaker can share thoughts, questions and reactions to each film. Another unique component of The Ashland Independent Film Festival pairs enthusiastic local residents with filmmakers needing housing accommodations during their stay.

This year 178 films were submitted for entry, and after an intensive screening process, 66 films were selected, including 8 World Premieres and 43 Oregon Premieres. All films will be shown at the Varsity Theatre at 166 E. Main Street utilizing all five of its screens, with films running from 9:00am–11:00pm daily.

This year's gala Opening Night event will feature the highly acclaimed independent film *The Rapture*, described by critic Roger Ebert as "... one of the most radical, infuriating, engrossing, challenging movies I've ever seen. There are people who love it and many who hate it, but few who can remain on the sidelines." Actress Mimi Rogers and Writer/Director Michael Tolkin will attend both screenings and the festive party that follows at the



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SCREENING, AND

PARTICIPATE IN

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SESSIONS WITH THE

AUDIENCE AFTERWARDS.

Ashland Springs Hotel located at 212 E. Main Street.

By including educational seminars and workshops, the Festival opens its doors to more future filmmakers. This year's offerings include:

- Acting for the Camera
- Screenwriting Seminar
- Cinematography
- Directing Seminar
- Filmmaker Forums
- 24P HD Technology
- Block & Shoot On Set
- On Location
- Edit in the Studio

- Editing
- Why Did They Shoot That? Challenging Social Conventions in Film

The Festival's closing night party will be held at the Historic Ashland Armory, 208 Oak Street, where filmmakers and the public will eat good food and enjoy all the festivities, culminating with the presentation of the Festival's award statuettes. Selected films will receive awards for:

- Best Independent Feature Film
- Best Independent Short Film
- Best Documentary Film
- Best Student Film
- Best Acting Ensemble
- Best Cinematography, The Gerald Hirschfeld ASC Award, Feature Film
- Best Cinematography, The Gerald Hirschfeld ASC Award, Short Film

Tickets are now available at the Varsity Theatre box-office located at 166 E. Main Street, Mon-Fri from 9:00a–5:00p or by calling the AIFF Office at (541) 488-3823. For additional information visit www.ashlandfilm.org.



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INSIDE THE BOX

Scott Dewing

Jokes, Hoaxes and Things That Aren't Real

From: brad@imasucker.com
To: scott@damnihatehoaxes.org
Subject: Fwd: PLEEEEEEASE READ!!!!

It was on the news!

Dear friends, please do not take this for a junk letter. Bill Gates is sharing his fortune. If you ignore this you will repent later. Microsoft and AOL are now the largest Internet companies and in an effort to make sure that Internet Explorer remains the most widely used program, Microsoft and AOL are running an e-mail beta test. When you forward this e-mail to friends, Microsoft can and will track it for a two week time period. For every person you forward this e-mail to, Microsoft will pay you \$245. For every person you sent it to who forwards it on, Microsoft will pay you \$243. And for every third person who receives it, you will be paid \$241. Within two weeks, Microsoft will contact you for your address and then send you a check. I thought this was a scam myself, but two weeks after receiving this e-mail and forwarding it on, Microsoft contacted me for my address and within days, I received a check for \$24,800. You need to respond before the beta testing is over. If anyone can afford this Bill Gates is the man. It's all marketing expense to him. Please forward this to as many people as possible. You are bound to get at least \$10,000. We're not going to help them out with their e-mail beta test without getting a little something for our time. My brother's girlfriend got in on this a few months ago. When I went to visit him for the Baylor/UT game, he showed me her check. It was for the sum of \$4,324 and was stamped "Paid In Full". Try it; what have you got to lose????

I recently received the above email from my friend Brad. He's a smart guy who is currently working on his second master's

degree. Apparently, commonsense is not part of the required curriculum. The email he forwarded to me is the latest version of an email hoax that has been circulating on the Internet for a couple of years now. If you haven't come to the conclusion that this is a hoax, I want to clear up a few inaccuracies in the email that should have lead you to this commonsense conclusion. First of all, Microsoft is not an "Internet" company. They are a software company. Secondly, Microsoft and AOL do not run "beta tests" together. Thirdly, Microsoft does not track emails—that's the job of the NSA and FBI. Lastly, if you really think that Microsoft is going to pay you \$245 for forwarding an email, then I've got a couple of bridges I'm ready to sell you. Rest assured, Microsoft is in the business of taking money from consumers, not giving it away.

The "AOL and Intel" hoax is one of hundreds that keep circulating about the Internet carried upon the electronic wings of the millions of uninformed, gullible Netizens of cyberspace. Perhaps worse than email hoaxes that promise you money for forwarding an email, are virus hoaxes. Unfortunately, virus hoaxes can do more damage in regards to lost time and possible system damage than the 63,000 real Internet-borne computer viruses that are out there. Two of the most common virus hoaxes I see again and again are the "Jdbgmgr.exe" and "SULFNBK.EXE" virus hoaxes. Both of these virus hoaxes persuade recipients to delete legitimate Microsoft Windows operating system files.

How can you tell the hoaxes from the real thing? There are several reputable Web sites where you can quickly retrieve accurate information regarding the veracity of a supposed virus alert. My favorite is the Symantec Antivirus Research Center (SARC), which provides an up-to-date listing of hoaxes. SARC's comprehensive

hoax database is located at www.sarc.com/avcenter/hoax.html. Another good resource for looking up hoaxes is Vmyths.com. This Web site also provides a wealth of articles and news regarding computer virus myths, hoaxes and urban legends. Spending a few moments at these Web sites to verify whether or not the "virus alert" or "make money" email you've received is a hoax or not will certainly save you from embarrassment as well as unwittingly contributing to the unnecessary propagation of hoax emails. If you really do want to receive legitimate virus alerts, then sign up for a virus alerting email service. My favorite is provided by Network Associates. The service is free, timely and accurate. To sign up, point your Web browser to vil.nai.com/vil/content/alert.htm.

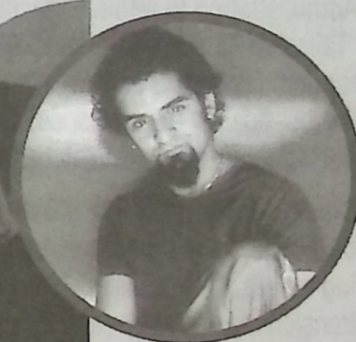
Hoaxes don't have to be a complete waste of time. Some are very entertaining. Perhaps my favorite hoax is "Free Money" because of its sarcastic approach to the very existence of hoaxes. The text of the hoax email goes like this:

"There is a computer virus that is being sent across the Internet. If you receive an e-mail message with the subject line "Free Money," DO NOT read the message. DELETE it immediately, UNPLUG your computer, then BURN IT to ASHES in a government-approved toxic waste disposal INCINERATOR. Once a computer is infected, it will be TOO LATE. Your computer will begin to emit a vile ODOR. Then it will secrete a foul, milky DISCHARGE. Verily, it shall SCREECH with the tortured, monitor-shattering SCREAM of 1,000 hell-scorched souls, drawing unwanted attention to your cubicle from co-workers and supervisors alike. After violently ripping itself from the wall, your computer will punch through your office window as it STREAKS into the night, HOWLING like a BANSHEE. Once free, it will spend the rest of its days CRUSHING household PETS and MOCKING the POPE."

Scott Dewing is a technology consultant, business owner and writer. He is a consultant and partner with Digerati Group, a technology consulting and network services firm, and the managing partner of Rogue Data Vault, an application service provider, Web hosting and secure data storage company. You can email him comments regarding this column at insidethebox@roguedatavault.net.

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Anjika Manipuri

Wednesday, April 2, 2003 - 8pm
SOU Music Recital Hall, Ashland
\$33 General Public
\$16 SOU Students/Children (0-12)

Karsh Kale

Thursday, May 8, 2003 - 8pm
Historic Ashland Armory, Ashland
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On-line: www.oneworldseries.org
In person: Room 321, SOU Stevenson Union

www.oneworldseries.org

For more information

541-552-6461

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Plans for the new regime in Iraq after the war bog down as no one in the administration can come up with a democratic model.

What you should do is take the plastic sheeting and duct tape it over the TV.

Administration loosens the organic meat standard to include anything with organs. Organic vegetables would then be anything without.

Osama bin Laden releases more tapes, this time packaged as *The Desert Home Companion*. All the news from Cave Woebegone.

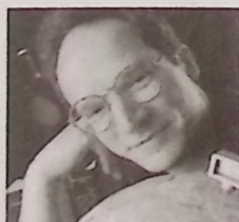
Administration to rethink "Headstart" as "Tailsstop." Been good times all around for compassionate conservatism, coming out against manatees, emission controls and women's athletics.

President Bush calls for UN to show backbone, sending quivers up remaining spines. Unfortunately, due to a translation problem, many show tailbone instead.

Yugoslavia outlasts Yugos.

And new voluntary SUV rules result in optional cow catchers for 2004.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

npr

ON THE SCENE

The Making of *All Things Considered*

What you hear each afternoon on *All Things Considered* started taking shape early that morning, at NPR's headquarters in Washington, DC. Here's a quick glimpse at how this newsmagazine evolves each day.

All Things Considered staff members start work as soon as they wake up each day — checking the morning papers, the wires, and online news sites for breaking news from home. By the time they arrive at the office, many already have ideas for that day's show.

At 9:30 a.m., Eastern Time, the NPR News division holds its daily editorial meeting where senior news staff gather to review stories NPR will cover that day. *All Things Considered* staff members report on any special projects or pieces they have lined up for that day's show. But that report is usually brief — at this point in the day, 80–90% of that day's show has yet to be planned.

Immediately following this editorial meeting, the *All Things Considered* staff members gather at 10 a.m. over coffee cups, newspapers, and half-eaten muffins for their own editorial meeting. This is the time for the entire staff — from interns to hosts — to propose stories for that day's show. Ideas are challenged and questioned: *Didn't we already do a piece like that before? Why do you think that's an important story? How can we cover that topic in a way no other news organization already has?* And after the brainstorm, the executive staff members decide which ideas will become stories and assign them to reporters and producers.

By 1 p.m., about three hours before airtime, the senior supervising producer posts the final list of stories to a dry-erase board in the *All Things Considered* staff area. The list shows when each piece will air and how long it will be. To make the show deadline, story ideas must move immediately to implementation.

All Things Considered bookers hit the Web and phones to line up the interviews

hosts will conduct that day. Simultaneously, producers talk to the NPR News editors and reporters about the pieces they need for the show. Hosts and reporters research their stories and conduct interviews on the phone and in person.

At 3 p.m., just an hour before the show begins, most pieces aren't finished and some interviews are still underway. As reporters begin filing stories with producers, *All Things Considered* takes shape. Once approved, the pieces, which live in digital format in computers, are cued up for later playback during the broadcast.

All Things Considered hosts enter the studio at 3:45 p.m. to record the "billboards," the quick overview of the show you hear at the "top of the hour" during the show. As the hosts record, other staff members review the story lineup and select the "buttons" — the music you hear between news pieces and features.


When the microphones open at 4 p.m. and the show goes live, the hosts begin with scripts in hand and bring listeners that hour's lead story. But those scripts held by Melissa Block, Michele Norris, and Robert Siegel aren't necessarily final — throughout the broadcast, staff members will continue to enter the studio to deliver updated copy. It's only the first hour, and most of the pieces set for the show's second hour haven't even made it into the computer yet.

When news breaks or a flaw is detected in a piece only minutes before it is set to air, the ordinarily tense but focused atmosphere behind the scenes *All Things Considered* explodes. Staff confess that that's when the "screaming and running around" takes place. While you may not hear it in the measured and thoughtful voice of Robert Siegel, that piece he is introducing may be feverishly being recut and resaved into the computer, with only moments to spare before it hits the air.

As the pieces fall into place, the show

takes on a life of its own, with its unique rhythm and texture coming to the surface.

Soon it's 6 p.m. ET and many of the exhausted staff head home, to catch up on periodicals, journals, and their personal lives. But a core complement of producers stay, to update the program during its rolling feeds across the nation. Should news break, the hosts will re-record stories from home, through ISDN connections. *All Things Considered* staff are always at the ready to keep the show up to date.

And, in just a few short hours, the cycle will begin anew. The pressure is on — more than 11 million people tuned to 570 stations will be listening. 

A Nature Notes S A M P L E R

Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order *A Nature Notes Sampler* for \$19.95 postpaid

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1250 Siskiyou Blvd., Ashland, OR 97520



Your Legacy & Public Radio ...

So much has changed in the 33 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF

Beginning April 26th listen for a new offering from the WFMT Satellite Network. As we bridge the gap between the *ChevronTexaco Metropolitan Opera* and JPR's *Saturday Morning Opera* with Don Matthews, listen for WFMT's *European Opera Series*. WFMT has a long history of terrific opera programs with its Chicago Lyric Opera. The season begins with Tchaikovsky's *Eugene Onegin*. An epic tale of love and longing, *Eugene Onegin* explores romanticism and the inner drama, which grows from within. Operas in this special series also include Bizet's *Carmen* in May, Puccini's *Edgar* in June and the season concludes with *Fidelio*, recorded at the Beethoven Festival in Bonn, Germany on September 14, 2002. Join us on Saturdays at 10:30 a.m.

Rhythm & News Service

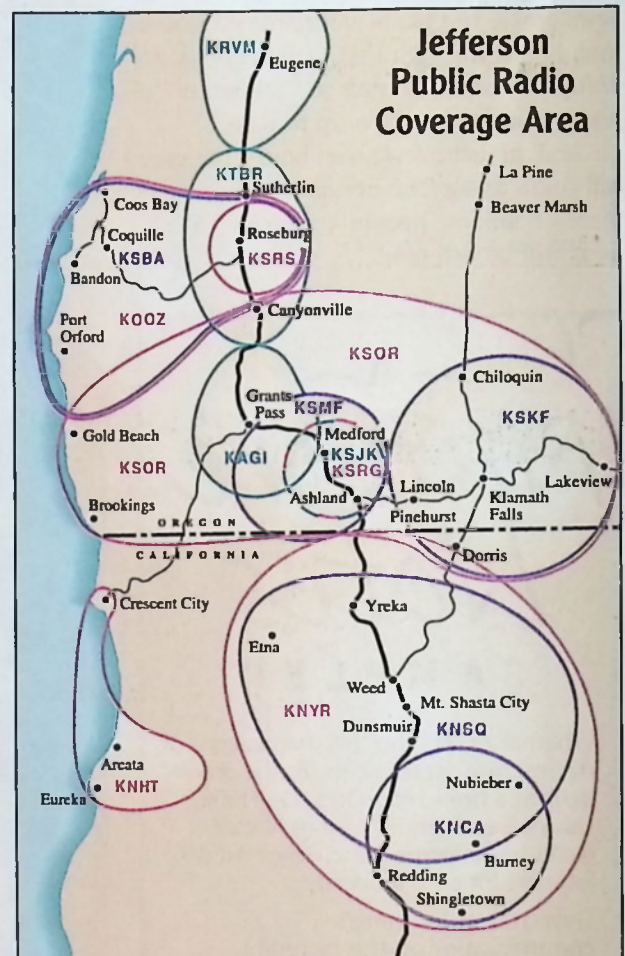
KSMF/KSBA/KSKF/KNCA/KNSQ

During this month, don't miss an evening of *Echoes*, weeknights from 8 p.m. to 10 p.m. *Echoes* creates a modern soundscape of music that draws from a multitude of cultures, traditions, and genres. Hosted by John Diliberto, this two-hour series of evocative music seamlessly bridges new instrumental, world fusion, new acoustic, impressionistic jazz, and inventive vocal styles. Special program segments include produced features that showcase an artist, cover new developments or events in contemporary music, and present Living Room Concerts—intimate performances in artists' homes. The daily features, which focus on specific artists, trends, and themes in contemporary music, are similar in format to arts features heard on established news shows.

Volunteer Profile: Herman Edel

Herman Edel has presented the best of Broadway and the London West End via *On With the Show* on JPR's Classics & News Service for nine years now, "with ever increasing joy." Although satisfaction is the only compensation he receives, he claims not to be a volunteer for JPR. "The only definition of a volunteer I like is that in botany where a plant grows from self-sown or naturally fallen seed," he says, adding that he does the show for purely selfish reasons. "I love musical theatre. I delight in presenting it. I delight in talking about it; in praising a particular star or show and ripping their equally numerous counterparts." Producing the show generally involves a cacophony of behind-the-scenes swear words, laughter, an occasional tear, a good deal of dancing to the beat, major disagreements and high dudgeon about the mathematics involved in fitting everything into exactly 88 minutes of weekly airtime.

The seeds of this were planted young. "When I was six years old, Tony—my classmate, friend and amazing guitar player—joined with me in presenting to our first grade class a version of *Mimi*, the Maurice Chevalier hit. I've been searching for an equally rewarding moment for all the years since. Maybe *On With the Show* is my way of thanking Tony." It can be heard each Saturday at 5:30 p.m.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM*
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday	
5:00am	Morning Edition	6:00am	Weekend Edition	
7:00am	First Concert	8:00am	First Concert	
12:00pm	NPR News	10:30am	ChevronTexaco Metropolitan Opera	
12:06pm	Siskiyou Music Hall	2:00pm	From the Top	
4:00pm	All Things Considered	3:00pm	Siskiyou Music Hall	
		4:00pm	All Things Considered	
		5:00pm	Common Ground	
		5:30pm	On With the Show	
		7:00pm	State Farm Music Hall	
			7:00pm	State Farm Music Hall

* KSOR dial positions for translator communities listed on previous page

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Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/FT. JONES 89.1 FM

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm E-Town	5:00pm All Things Considered
	1:00pm West Coast Live	6:00pm Folk Show
	3:00pm Afropop Worldwide	9:00pm Thistle & Shamrock
	4:00pm World Beat Show	10:00pm Music from the Hearts of Space
	5:00pm All Things Considered	11:00pm Late Night Jazz with Bob Parlocha
	6:00pm American Rhythm	
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	5:00am	BBC World Service
7:00am	Diane Rehm Show	8:00am	To the Best of Our Knowledge
8:00am	The Jefferson Exchange with Jeff Golden	9:00am	Studio 360
10:00am	Here and Now	10:00am	West Coast Live
11:00am	Talk of the Nation	12:00pm	Whad'Ya Know
1:00pm	To the Point	2:00pm	This American Life
2:00pm	The World	3:00pm	A Prairie Home Companion with Garrison Keillor
3:00pm	Fresh Air with Terry Gross	5:00pm	TBA
KRVN EUGENE ONLY		6:00pm	Fresh Air Weekend
3:00pm	The Tavis Smiley Show	7:00pm	Tech Nation
		8:00pm	New Dimensions
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)		
KRVN EUGENE ONLY			
6:00pm	The Tavis Smiley Show (repeat of 3pm broadcast)		
7:00pm	As It Happens		
8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)		
10:00pm	BBC World Service		

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
ChevronTexaco Metropolitan Opera

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Siskiyou Music Hall

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
Common Ground

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm
Indianapolis On the Air

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates April birthday

First Concert

- Apr 1-8 JPR Spring Fund Drive
- Apr 9 W Brahms: Four Intermezzi, Op. 118
- Apr 10 T Bax: Harp Quintet
- Apr 11 F Ginastera*: *Estancia*, Op. 8
- Apr 14 M Ravel: *Sonatine en trio*
- Apr 15 T Fasch*: Oboe Quartet in F major
- Apr 16 W Beethoven: *Music for a Knightly Ballet*
- Apr 17 T Hovhanness: Symphony No. 6, *Celestial Gate*
- Apr 18 F Rózsa: *King of Kings*
- Apr 21 M Bridge: *The Sea*
- Apr 22 T Tartini: Violin Concerto in A
- Apr 23 W Foote: Nocturne and Scherzo
- Apr 24 T Bartok: *For Children*, Book IV
- Apr 25 F Barber: Overture to *The School for Scandal*
- Apr 28 M Grieg: Three Pieces from *Sigurd Jorsalfar*, Op. 56
- Apr 29 T Boccherini: Cello Concerto in G
- Apr 30 W Veress: *Four Transylvanian Dances*

Siskiyou Music Hall

- Apr 1-8 JPR Spring Fund Drive
- Apr 9 W Rachmaninov*: Symphony No. 2 in E minor, Op. 27
- Apr 10 T Spohr*: Quintet No. 5 in G minor, Op. 106
- Apr 11 F Kreisler: String Quartet in A minor
- Apr 14 M Debussy: *La Mer*
- Apr 15 T Tchaikovsky: Concert Fantasy, Op. 56
- Apr 16 W Hummel: Quartet in E flat
- Apr 17 T Castelnuovo-Tedesco*: Quintet for guitar & strings, Op. 143
- Apr 18 F Beethoven: Symphony No. 7 in A, Op. 92
- Apr 21 M Litolf: Trio in D minor, Op. 47
- Apr 22 T Bach: Suite No. 5 in C minor, BWV 1011
- Apr 23 W Dvorak: Piano Concerto in G minor, Op. 33
- Apr 24 T Prokofiev*: Symphony No. 6 in E flat, Op. 111
- Apr 25 F Muffat*: Concerto No. 5 in G
- Apr 28 M Brahms: Piano Sonata No. 3 in F minor, Op. 5
- Apr 29 T Ellington*: Suite from *The River*
- Apr 30 W Lehar*: Piano Sonata in F

HIGHLIGHTS

The ChevronTexaco Metropolitan Opera

April 5 • *Nabucco* by Giuseppe Verdi

Conducted by: James Levine

Cast: Andrea Gruber, Wendy White, Francisco Casanova, Lado Ataneli, Samuel Ramey

April 12 • *Parsifal* by Richard Wagner

Conducted by: Valery Gergiev

Cast: Violeta Urmana, Plácido Domingo, Falk Struckmann, Nikolai Putilin, René Pape

April 19 • *The Rake's Progress* by Igor Stravinsky

Conducted by: James Levine

Cast: Dawn Upshaw, Stephanie Blythe, Paul Groves, Samuel Ramey

WFMT European Opera Series

April 26 • *Eugene Onegin* by Tchaikovsky

Conducted by: Valery Gergiev

Cast: Dmitri Hvorostovsky, Irina Mataev, Vladimir Grishko, Mikhail Kit, Olga Savova, Svetlana Volkova, Olga Korzhenskaya, Vladimir Felentshak and Mihail Petrenko

Saint Paul Sunday

April 6 • JPR Spring Fund Drive

April 13 • Jon Kimura Parker

Ludwig van Beethoven: Sonata in C major, Op. 2, No. 3

Maurice Ravel: *Jeux d'Eau*

Harold Arlen (arr. William Hirtz): Fantasy on "Wizard of Oz"

April 20 • VocalEssence Ensemble Singers

John Rutter: It was a Lover and his Lass, Chris de Blasio: My beloved is Mine, William Hawley: My River Runs to Thee, Stephen Paulus: Love Opened a Mortal Would, Carlos Guastavino: Gala del Dia (Day's Finery), Richard Rodney Bennett: A Farewell to Arms, Dominick Argento: Easter Day, Calvin Hampton: Christ is Risen Indeed, Luca Marenzio: Quia vidisti Me, Thoma, Arr. David Willcocks: The Lord of the Dance, Mykola Leontovich: Cedryk, Edvard Grieg: God's Son has Set Me Free

April 27 • Kronos Quartet

Severiano Briseño (arr. Osvaldo Golijov): El Sinaloense (The Man from Sinaloa)

Agustín Lara (arr. Osvaldo Golijov): Se Me Hizo Fácil (It Was Easy for Me)

Silvestre Revueltas (arr. Stephen Prutsman): Sensemayá

Juan García Esquivel (arr. Osvaldo Golijov): Mini Skirt

Alberto Domínguez (arr. Stephen Prutsman): Perfidia (Perfidy)

Chalino Sánchez (arr. Osvaldo Golijov): Nacho Verduzco

Osvaldo Golijov: K'in Sventa Ch'ul Me'tik

Kwadulupe

Roberto Gómez Bolaños (arr. Ricardo Gallardo): Chavosuite

Café Tacuba (arr. Osvaldo Golijov): 12/12

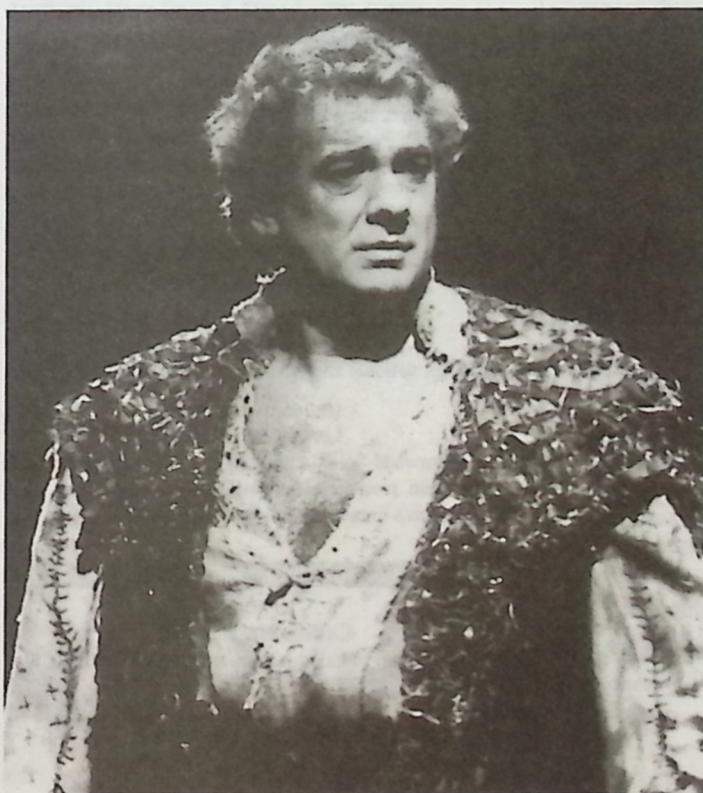
From the Top

April 5 • JPR Spring Fund Drive

April 12 • This week *From the Top* teams up with ten-time Grammy Award winner Bobby McFerrin in Oberlin OH. We'll hear performances from show veteran Alisa Jordheim with host Christopher O'Riley, and a 15-year-old nursing student at New York City College of Technology will play a concerto for two cellos with McFerrin. The show will also feature two ensembles, the Juliard Pre-College String Quartet, and the Cleveland Orchestra Youth Wind Ensemble.

April 19 • Special guest and master cellist Janos Starker joins *From the Top* from the campus of Indiana University in Bloomington Indiana. We meet an exuberant crew of eleven violinists who call themselves the "Violin Virtuosi," we'll play a round of our game, "Maestro Makeover" with a brilliant 13-year-old pianist, and Janos Starker will perform a gorgeous cello duet with his only teenage student.

April 26 • From sunny West Palm Beach on Florida's Gold Coast, we hear the performance of a wonderful teenage pianist and learn why he's infamous among piano dealers in Massachusetts. Chris O'Riley learns not to doubt the existence of elves, and we're also treated to an excellent performance of Renaissance music by a classical guitarist who is only nine years old. And we feature the first ever *From the Top* Musical Spelling Bee!



Plácido Domingo in the title role of *Parsifal*, on the ChevronTexaco Metropolitan Opera, April 12.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNET/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
----------------------------------------------------------------------------	----------------------------------------------------------------------------	-------------------------------------------------------------------------	---------------------------------------	----------------------------------------------------

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

April 6 • JPR Spring Fund Drive

April 13 • Peter Cincotti

Pianist/vocalist Peter Cincotti is just out of high school, yet has a soulful style that harkens back to the music and character of the '50s. Discovered by Harry Connick, Jr. at age seven, Cincotti has appeared at some of New York's jazz hot spots, including the Knickerbocker and the legendary Oak Room at the Algonquin. He's also played at the Montreux Jazz Festival and the White House. Here he sings and plays his own composition, "Are You The One?" before he and McPartland double up on "Billie's Bounce."

April 20 • Leeann Ledgerwood

Ledgerwood began playing piano at age four and was originally a classical player. A chance meeting with McPartland during a music seminar sent her off into the jazz world. After completing school, Ledgerwood joined the New York City jazz scene, and earned praise for her adventurous yet warm, emotional playing. She has performed all over the world, and has worked with Red Mitchell and Eddie Gomez. This week, Ledgerwood reunites with McPartland and demonstrates her highly charged style on Miles Davis' "Nardis." The two then tee off on Herbie Hancock's "Dolphin Dance."

April 27 • Lionel Hampton

Piano Jazz pays tribute to the late Lionel Hampton, who passed away last year. Hampton was largely responsible for giving the vibraphone a place in jazz, picking it up on suggestion from Louis Armstrong. In 1936, Benny Goodman asked him to join his quartet, creating the first racially integrated jazz group. Hampton's own band allowed him to showcase his flamboyant personality and flair for showmanship while giving a start to Quincy Jones, Wes Montgomery, Clark Terry, Joe Newman and Fats Navarro. On this *Piano Jazz* from 1989, Hampton plays "Flying Home" and shows off his piano skills and his vocal abilities on "Mack the Knife."

New Dimensions

April 6 • JPR Spring Fund Drive

April 13 • Women's Health - the Wise and Natural Way with Susan Weed

April 20 • Liberation Through Speaking with Lee Clickstein

April 27 • Psyche and Soul: Walking The Transformational Path with Jacquelyn Small

The Thistle & Shamrock

April 6 • JPR Spring Fund Drive

April 13 • Northern Lights

We make the easy link between Celtic and Nordic music, with both enjoying a similar surge of innovation and popularity over the past decade. Blazin' Fiddles, The Wrigley Sisters, Karen Tweed, and Aly Bain take us from the Northern Isles of Scotland and on to Norway, Sweden, and Finland.

April 20 • The Guitar

From Ireland's Arty McGlynn, to Robin Bullock of the U.S., Soig Siberil of Brittany, Scotland's Tony McManus, and John Renbourn of England, Celtic music is caressed by the fingers of some of the world's great guitarists. We enjoy their artistry this week.

April 27 • Once Upon A Time In The North

Multi-instrumentalist/producer/composer Jack Evans has long been known for his eclectic approach to music. His involvement in The Easy Club, Jock Tamson's Bairns, The Cauld Blast Orchestra, and Keltic ElektriK map his significant musical contributions. Jack joins us to talk about his approach, and introduces us to "Once Upon A Time In The North," featuring folk, Celtic, Americana, and improvisation, in an earthy, gutsy sound.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

MINTED TURKEY MEATBALLS WITH PINE NUTS

(Makes 4 servings)

Sauce:

1 tbsp extra virgin olive oil
2 lrg red onions, chopped
1 10½ oz can diced tomatoes
1 yellow bell pepper, chopped
1 cup canned chicken or vegetable broth
2 bay leaves

Meatballs:

1 lb ground turkey breast
1 cup herbed breadcrumbs
2 egg whites
2 tbsp fresh parsley, chopped
1 tbsp pine nuts, chopped & toasted
¾ tsp dried thyme, crumbled
2 cloves garlic, chopped
1 tsp fresh mint, chopped

Sauce:

In large saucepan, over medium heat, heat olive oil. Add onion, tomato and bell pepper; cook until vegetables are slightly soft; stirring occasionally, about 10-12 minutes. Add broth and bay leaves; simmer until sauce is thick and chunky, about 20 minutes. Discard bay leaf. (Cover and refrigerate. Re-warm before serving.)

Meatballs:

Preheat oven at 400 degrees. In large bowl, combine turkey breast, breadcrumbs, egg whites, parsley, pine nuts, thyme, garlic and mint. Shape into 1¼-inch balls. On large baking sheet, arrange meatballs. Bake until cooked through and firm to touch, about 12 minutes. Divide meatballs onto plates; spoon warmed sauce over, and serve.

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SIESTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
To be announced

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

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Rhythm & News

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WEEKEND EDITION SATURDAY

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BBC WORLD SERVICE

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival is presenting a fresh, bold production of *Romeo and Juliet*, thru Nov. 2nd; the world premiere of a new two-play cycle by David Edgar including *Daughters of the Revolution*, thru July 13th, and *Mothers Against*, thru June 27th; and *Present Laughter* by Noel Coward, thru Nov. 1st. *Daughters of the Revolution* is a colorful, roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Mothers Against* is an intimate family drama about the choice between values and victory. *Present Laughter* is a sophisticated comedy about the colorful personalities of the theatrical world. New this month: performances of Shakespeare's *Antony and Cleopatra* begins on April 5th, and a new translation of Henrik Ibsen's *Hedda Gabler* begins on April 26. All shows at 8pm. Theater tours offered from 10-11:45 am, Tues-Sun. Ashland (541)482-4331

◆ The Oregon Cabaret Theatre presents *The Bachelors* thru June 2nd. Two bachelors living in "bachelor bliss" in Wisconsin order out for pizza and meet a delivery girl they will never forget. Thurs-Mon., 8pm and Sun brunch matinee, 1 p.m. at 1st & Hargadine, Ashland. \$18-24. (541)488-2902

◆ Craterian Performances presents *Fosse*, winner of the 1999 Tony Award for Best Musical on April 3rd. Bob Fosse created a brash, exuberant, witty and unabashedly sexy style of dance. This retrospective includes "Big Spender" from *Sweet Charity*, "Steam Heat" from *The Pajama Game* and rarities never before performed on stage. 8pm. \$36-54. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541)779-3000 and www.craterian.org

Music

◆ Craterian Performances presents *Borderline* on April 6th, performing a hybrid of genres that still rings true to the roots of American music. The band's musical roots include bluegrass, rock-a-billy, country, gospel and folk music. 7pm. \$15 general. On April 12-13, the Rogue Valley Chorale performs *The Saint Matthew Passion* by J.S. Bach. \$25 adults, \$10 students. On April 26-27, the Rogue Valley Symphony performs Copland's *Fanfare for the Common Man*, Popper's *Hungarian Rhapsody*, Tchaikovsky's *Variations on a Rococo Theme*, and Berlioz's

Symphonie Fantastique. 8pm on Saturday, 3pm on Sunday. \$28 premium/ \$10 student. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541)779-3000 and www.craterian.org

◆ The *One World* performing arts series presented by the Southern Oregon University Program Board and Jefferson Public Radio continues on Wed., April 2 at 8pm in the SOU Music Recital Hall, Ashland. The Anjika Manipuri Dance Troupe will bring the the music, dance and martial arts of Manipur, India, in a colorful and highly spirited performance. \$33 general/\$16 students & children. (541)552-6461.



Portraits by Judy Dater are featured at the Shasta College Art Gallery in Redding through April 18.

◆ *The Art of Jazz* series continues at the Old Siskiyou Barn on April 12th with guitarist Mimi Fox. Mimi Fox brings a fresh and fluent guitar

voice to the world of jazz with her blazing bebop, lush and lyrical ballads, passionate Brazilian rhythms, and greasy blues. Fox has performed with Charlie Byrd, Charlie Hunter, the Turtle Island String Quartet, and Grammy award winner David Sanchez among others. 8pm. Tickets: \$18, reservations can be made by calling (541)488-3869 or emailing jazzbookings@aol.com.

◆ St. Clair Productions presents Patty Larkin in concert on Saturday, April 12th. Winner of 11 Boston Music Awards, Larkin is touring in support of her new release, *Red=Luck*. On April 26th, Tlen Huicani performs the music of Veracruz and Central and South America. Both shows at 8pm. At the Unitarian Center, 4th and C Streets, Ashland. \$15 in advance/\$17 at the door, \$8 for kids 5-17. Tickets at the Music Coop or (541)535-3562. www.stclairevents.com

◆ Community Concert Association presents Antonio Pompa-Baldi, Silver Medalist of the Eleventh Van Cliburn Piano Competition. On April 19th, 7:30pm. at North Medford H.S. Auditorium, Medford. (541)734-4116

◆ Chamber Music Concerts presents the Leipzig String Quartet on April 4th. The Quartet performs Mendelssohn's *Quartet #6 in F minor*, Lutoslawski's *Quartet*, and Beethoven's *Quartet in E-flat major*. 8pm. \$24-26 advance/\$10 door rush if available. Southern Oregon University Recital Hall, Ashland. (541)552-6154 and www.sou.edu/cmc.

◆ The Rogue Valley Chorale, along with guest artists from New York, Boston, California and many places in Oregon, will present *The St. Matthew Passion* on April 12, 7pm and April 13, 2pm at the Craterian Ginger Rogers Theater in Medford. Never duplicated in its intensity, it is Bach's profound conception of the events leading to the crucifixion of Christ. \$25 general/\$5 students, group discount available. (541)779-3000

Exhibits

◆ *A Taste of Ashland* is presented by 19 galleries as an annual celebration of art in Ashland with art, food and wine. April 26-27

◆ The Schneider Museum of Art presents *Pressure Points: Recent Prints from the Jordan Schnitzer Collection* thru April 19th. On April 9th, a gallery talk by Jordan D. Schnitzer and Tad Savinar begins at 7pm, at Southern Oregon University, Ashland. \$2 donation. (541)552-6245

◆ The Southern Oregon Historical Society

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Canadian artist David Ladmore's *Lyric Places* at Ashland's Living Gallery.



The Anjika Manipuri Dance Troupe continues the *One World* performing arts series in Ashland, April 2.

offers *Lasting Impressions: The Art and Life of Dorland Robinson* thru 2003. This is the most extensive display of Jacksonville prodigy Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits—all produced before her tragic suicide in 1917 at the age of 25. Admission by donation. At the History Center, 106 N. Central, Medford. (541)773-6536.

◆ The Living Gallery presents *Lyric Pieces*, paintings by Canadian artist David Ladmore. The exhibit comprises figurative work, and landscapes, displaying the artist's emotional response to color and light which virtually transcends subject matter. April 4-30. A painting workshop with plein-aire artist Henry Isaacs is offered on April 25th, at Lower Table Rock. Proceeds in part benefiting The Nature Conservancy. \$275, deadline is April 10. The gallery is located at 20 S. First Street, Ashland. Open Wed-Sun. 482-9795. www.theliving-gallery.com

◆ The Fire House Gallery presents *Pictorial Tree Tales* by Orna Feinstein on April 2-25. Nature-inspired, abstract-imagined monoprints. RCC, 214 SW Fourth Street, Grants Pass, 956-7339 or 956-7489

◆ The JEGA Gallery & Sculpture Garden presents *Women with Attitude and Men Who Like Women with Attitude* through April. A juried show of over 20 photographs, sculptures, drawings, paintings, poetry, mixed media and performance art from the East & West Coasts, France and Mexico. The show asks: What is meant by attitude? Is it emotional, political, historical, sociological, physical, mental? How do you read it? Zan Nix and Richard Williams will be performing their original compositions on April 4th. Workshops will also be given by a group of leaders to explore your hopes, ideas and steps through a variety of media. At JEGA Gallery & Sculpture Garden, 5th and A street, in Ashland. (541)488-2474

◆ The Hanson Howard Gallery exhibits oil paintings by Clem McCarthy and sculpture by

Tim Gallagher. Through April 30th. Hanson Howard Gallery, Main Street, Ashland (541)488-2562 or www.hansonhowardgallery.com

◆ The Scarlet Palette Art Gallery continues *Salon Style* thru April 5th. In conjunction with the Jacksonville Art Amble, the Gallery will exhibit an all-member show called *Poetry and Art* thru May 4th. A reception will be held on Sunday, April 13 from 1-4pm. In the historic Orth Building, 150 South Oregon Street in Jacksonville. (541)899-1138

◆ The Wiseman Gallery presents *Rogue Community College Faculty Exhibit*, April 14-May 10th. College instructors from Riverside and redwood campuses display their

recent work. At Rogue Community College 3345 Redwood Highway, Grants Pass. (541)956-733

KLAMATH FALLS

Theater

◆ The Linkville Players present *The Foreigner* on April 25-26. Winner of two Obie awards, this clever story about a group of people who must deal someone they mistakenly believe can speak no English. 8pm. \$10/ 8. 201 Main Street, Klamath Falls (541)882-2586

Music

◆ The Ross Ragland Theater presents "Frogz" Imago on April 13th. An acrobatic cast of five in assorted guises is buoyed by a sense of humor, skillful acrobatics, creativity and high jinx that inspire laughter, applause, awe and intermittent cheers. On April 25th, the Theater presents

CONTINUED ON PAGE 31



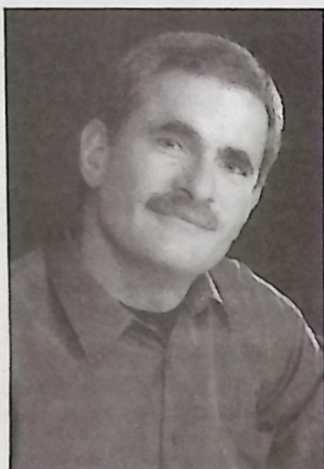
Dorland Robinson's early 20th century art, presented by the Southern Oregon Historical Society in Medford.



Pictorial Tree Tales by Orna Feinstein at the Firehouse Gallery in Grants Pass.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



RECORDINGS

Eric Teel

The Norah Jones Phenomenon

Who would have thought, following years of rock and pop dominance, that a smoky young jazzy ingénue would have swept all of the major awards at this year's Grammys? Could it be that the yearly celebration of commercial success—thinly veiled as an awards show that allows the less financially fortunate genres (Best Polka Album?) to tag along—could finally be moving towards recognition than an artist who hasn't sold 12 million copies of an album is worthy of the music industry's biggest accolades?

A number of surprising albums have ended up in the spotlight in recent years, none more prominently than *Come Away With Me* by Norah Jones. The 24-year-old (as of this writing) singer/pianist from Texas found herself standing nervously on stage recently, arms full of awards. Jones walked away with Grammys for Best New Artist, Best Album, Best Record, Best Song, and Best Pop Female Vocal. The album itself garnered another three awards. It'd be a nice ending to the story to think that, for once, the industry looked beyond extraordinary sales figures to bestow its most high-profile honors on Jones. But, truth is, the album hasn't been the spectacular artistic gem hidden among the big boys. Instead, it was this year's *O Brother, Where Art Thou* soundtrack, this year's bandwagon for those diligently latching on to whatever pop culture trend floats by. It was also an album for some hopelessly "out-of-the-know" to think of themselves as "in-the-know" by simply owning a copy. JPR listeners do not fall into this category. More than 5 million people have purchased the album worldwide since its February 2002 release. I wonder how many of them could name another artist on the Blue

Note Records roster—current or ever? Sales figures of *Come Away With Me* pushed the album to #1 on the Billboard charts for a few weeks—the first album in Blue Note history to ever chart; and as best as I can determine, the best selling album Blue Note has ever released. Yes, the same Blue Note Records that was home to Coltrane, Miles, Art Blakey, Cannonball Adderley, and countless others has a new chart-topping success in young Norah Jones. More than 112,000 copies flew off

retail shelves in the week following the Grammy nominations this year—numbers that are staggering considering the content of the recording.

It's not that the album isn't worthy of such attention, because it truly is. *Come Away With Me* is deserving for a number of reasons. Jones is a wonderful vocalist, with a voice that is not only unique in its timbre—breathy, a bit husky, and inviting, but also simple, straightforward, and with just enough ornamentation to take others' songs and make them her own. The highly polished delivery is all the more impressive considering Jones was just 22 when the album was recorded. Jones—like Diana Krall, who is similar in many ways and also sells quite well for a "jazz" artist—is also an accomplished musician as well as a talented singer. She majored in jazz piano at the University of North Texas, considered one of the best jazz schools in the country, for two years before deciding to sojourn to New York and try her luck. Despite the throwback sound to the entire album, Jones's repertoire thus far draws more from contemporary songwriters than any classic catalogue. Only two of the 14 songs on *Come Away With Me* could be considered old classics: Hank Williams' "Cold Cold

A NUMBER OF SURPRISING
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Heart", and Hoagy Carmichael/Ned Washington's "The Nearness of You." A majority of the songs were written by Jesse Harris, who penned the Grammy winning *Come Away With Me* as well as four others and plays guitar on the album. While difficult for reviewers to categorize the record, fans are obviously far less concerned with what it is, as long as it's scratching their musical itch.

Most jazz albums sell somewhere between 3,000 and 15,000 copies. Wynton Marsalis, arguably the most famous current "traditional" jazz artist, sells around 50,000. Diana Krall, who has managed some crossover appeal for her style of jazz, has sold as many as one million copies—just one-fifth of the success of Jones' debut. It's an impressive number, and one that I hope continues a trend of music consumers looking beyond the small box of pop and rock. Luckily, your great support of JPR allows us to provide a diverse range of music here in the State of Jefferson, something we all benefit from.

I'd be remiss at this point if I didn't acknowledge the personal and professional satisfaction of having been way ahead of this current musical phenomenon. JPR has been playing *Come Away With Me* since as far back as its release date in February of 2002. So what's next? That is a hard thing to determine, but it's safe to say that if you keep listening, you'll be the ones deciding long before anyone else has a clue. ■

Eric Teel is JPR's Program Director, and hosts *Open Air* each weekday afternoon from noon-3 p.m. on the Rhythm & News Service.

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Saturdays 8pm on Rhythm & News

ARTSCENE *From p. 29*

Forbidden Broadway, a show in which 31 Broadway shows are performed in 91 hilarious minutes. Starring members of the award-winning New York cast. All shows begin at 7:30. 218 N. 7th Street, Klamath Falls. \$17-27. (541)884-5483 or visit the Theater box office.

◆ The Klamath Community Concert Association presents *Simon & Son* on April 6th. Peter Simon is an internationally acclaimed pianist/humorist who is joined by his son, Slaing. Together they showcase the charm, fun and accessibility of classical music. At the Ross Ragland Theater, Klamath Falls. \$24. (541)883-8325

◆ The Boarding House Inn presents *Sherlock Holmes* on April 11-13th. An evening of light-hearted production of one of Sharelock Holmes' classic adventures. At the Boarding House Inn, Klamath Falls. \$17/27 (541)883-8584

UMPQUA VALLEY

Music

◆ The Roseburg Concert Chorale presents its 39th Annual Spring Concert, *Celebrating Composers—American Style*. The program includes compositions by William Billings, Randall Thompson, Leonard Bernstein, Jester Hairston, Aaron Copland and others. April 6th, 3pm. \$5 individual/\$12 family. Jacoby Auditorium, Umpqua Community College, Roseburg (541)496-0748

Exhibition

◆ The Umpqua Valley Quilters Guild holds its 21st Annual Umpqua Valley Quilters Guild Show at Douglas County Fairgrounds Community Building. April 25-26, 10 to 5, April 27, 10 to 4. The Fairgrounds Complex is located off I5 at exit #123. Roseburg (541)673-4864

◆ The Glide Wildflower Show features hundreds of plants from southwestern Oregon. Exhibits, guest speakers, and slide presentations. April 26-27, 9 to 5 at Glide Community Center, off hwy 138, 18 miles east of Roseburg. (541)677-3797

NORTH STATE

Theater

◆ Shasta College presents *Woyzeck* thru April 5th. 8pm, \$7 general/\$5 students. Shasta College Theater, 11555 Old Oregon Trail, Redding (530)225-4761

◆ The Redding Poets' Poetry Open Mic Night on April 9th, 7pm. Serendipity II, 200 Lake Boulevard, Redding (530)229-7818

◆ The Redding Storytelling Festival, *You're Never Too Old for a Story*, will be presented by The Traveling Bohemians on April 26th. The Festival features dramatized fairy tales, original stories, tales, myths and legends from around the world. Stories for very young children at 2pm, school age children at 3pm, and for adults



Tlen Huicani brings the music of Central and South America to Ashland on April 26.

and teens at 8pm. The Old City Hall for the Arts, 1212 Market Street, Redding (530)229-7818

Music

◆ Community Jazz Big Band Concert, April 30th. 7:30pm, free. Shasta College Theater, 11555 Old Oregon Trail, Redding (530)225-4761

Exhibits

◆ Shasta College Art Gallery presents *Portraits* by Judy Dater thru April 18th. Photographs that revolve around an "obsession with the human face; a never-ending source of inspiration." Shasta College Art Department, 11555 Old Oregon Trail, Redding. (530)225-4761

OREGON & REDWOOD COAST

Music

◆ The Del Norte Association for Cultural Awareness presents Street Sounds, an Oakland-based a cappella ensemble on April 11th. Street Sounds performs jazz, doo-wop, gospel, African chants, poetry and R & B. April 11th, 7:30. Crescent Elk Auditorium, 994 G Street, Crescent City. (707)464-1336

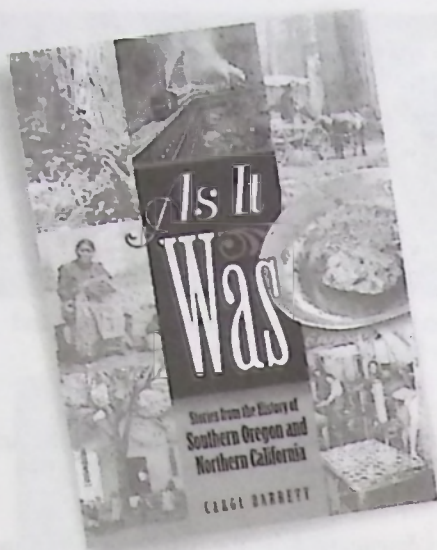
◆ Easter 2003 marks the 33rd year of joyful performances by the Ferndale community choir in the Eel River Valley. The choir presents *Celebration in Song*, singing an eclectic selection of sacred music, from choral classics to contemporary compositions and spirituals. Concerts are offered at various churches: April 20th, 8pm, at Assumption Church, 546 Berding St., Ferndale; April 26th, 8pm, at Seventh Day Adventist Church, 2301 Rohnerville Road, Fortuna; and April 27th, 3pm, at Congregational Church, 712 Main St., Ferndale. No charge. www.ferndalechoir.com

◆ The Brookings 2003 Friends of Music concert series presents Con Grazia Wind Quintet. Formed in 1995, by wind players of the Oregon Chamber Players, the varied instruments of the group present a colorful range of sound. April 27th, 3pm, at the Calvary Assembly of God Church, Brookings. \$12 adults/2 students. (541)469-4243

Exhibits

◆ Coos Art Museum presents the Bay Artists Association, a regional juried show, thru April 5th. 235 Anderson, Coos Bay (541)267-3901 ■

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Big Springs

Big Springs is thought to be fed by water from Mount Shasta. Cold water at the rate of fifteen hundred gallons per minute pours out of two founts and forms a lake. Irrigation water is taken from the lake and the remaining water becomes a creek that enters Shasta River.

The water is unique. Fish will not come all the way up the river or enter the lake. It's suggested that lack of oxygen is the reason. On the other hand, the lake is popular with water fowl.

At one time the City of Yreka tried to make a deal for the Big Springs water supply but it never took place.

Source: *Siskiyou Pioneer*, 1964

Mud Creek

In the early 1920s there was a period of mild winters that caused Mt. Shasta to lose much of its snow. The winter of 1923 and the following spring were especially warm. Summer was very hot and the Konwakaton Glacier was melting fast. This sent water down Clear Creek and into Mud Creek Canyon.

Ordinarily Mud Creek had little flow and soon sank into the ground, but with the additional water it gushed down the canyon, picking up sand, rocks and fallen trees that had accumulated over many years. Old channels filled with debris and the creek backed up behind it. When these debris dams broke, water surged down the canyon in new directions.

McCloud's water supply was ruined. The railroad east of town was under three feet of mud. Highways were covered. One person collected a quart of muddy water from the creek. When it had settled, only a half inch on the top was water and the rest was mud. Flooding continued until cooler weather froze the glacier on Mount Shasta.

Source: *Siskiyou Pioneer*, 1964

Tule Islands

In the early days Lower Klamath Lake boasted a larger bird population than it does today. The lake had several floating islands. In the spring, boats would run excursions to these islands to see the nesting birds. But these were not natural islands.

“

OCCASIONALLY, AN ISLAND WOULD
FLOAT AROUND UNATTACHED.

Tule grass grew rapidly in the shallow lake water. Pelicans would trample the grasses down and nest on the top. After years of this, the islands were firmly formed and attached to the bottom of the lake by the roots of the tule grass. They appeared to be earth islands. Occasionally a strong wind would blow an island hard enough to uproot the tule grass and the island would float around unattached.

Cranes and cormorants also liked Lower Klamath Lake but they nested on other islands by themselves or in the trees along the shore. All this changed when Klamath Lake was drained.

Source: *Klamath Echoes*, 1977

Hydraulic Mining

As early as 1852, miners were experimenting with hydraulic mining. This required water, under pressure, coming through a hose and nozzle. The force of the water broke down the river bank. To create this water force, channels were dug, bringing the water to a pipe above where the mining was to occur. Here it would fall down with such force it would create great pressure. The bank caved in and tons of rocks, boulders and dirt fell. The rocks and boulders were hauled away. The remaining dirt was run through the sluice boxes just as in any other operation.

When hydraulic mining first started, the pipes were made of rawhide and the

nozzles of wood. Canvas pipe replace the rawhide and flexible iron joints formed goose-necked nozzles.

Hydraulic mining made it possible to move large quantities of dirt and gravel. The sluice boxes were efficient in removing the gold. The operation was financially successful, but, whole hillsides have been removed and stream beds have been changed because of hydraulic mining.

Nowadays hydraulic mining is forbidden.

Source: *Gold Mining in Siskiyou County*, Stumpf



LITTLE VICTORIES

Mari Gayatri Stein

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The Beat goes on



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TRYING TO BE SERIOUS
WITH A GIGGLING FRIEND.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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CLASSICS & NEWS SERVICE



THEATER

Molly Tinsley

Tragedy for Our Times

It was in tenth-grade English long ago that the boys had to memorize Romeo's opening speech in the orchard, comparing Juliet to the sun, while we girls tackled Juliet's embarrassed yet candid response. Then one by one, in mumbling monotone or chirping singsong, we stood before the class and recited our lines. The intimacy I forged with this early scene in *Romeo and Juliet* has shaped my sense ever since that the play's main theme is love. Even as age brought distance from the hormone-driven rapture of infatuation, I hung onto this assumption. Even as productions of the play stressed other issues like the decadence and greed surrounding the lovers, the defiant lawlessness which the Prince seems helpless to control, I stayed tuned to the pathos of star-crossed soul-mates.

The powerful, provocative production of *Romeo and Juliet*, which runs the full season in the OSF's Bowmer Theatre, has changed my mind. If Shakespeare pitches his play on the tricky ground where romance and revenge intersect, director Loretta Greco chooses the latter as her main route through it. The streamlined script pares away language in favor of urgent action. Overlapping and superimposed scenes, a deep thumping heartbeat in the background, and, in case we haven't gotten the point, a big, distracting clock that disappears and reappears like the Cheshire cat's smile—all speed the pace and subvert the lyricism of love. The sometimes blinding whiteness of the set has nothing to do with virginal innocence. All hard edges and angles, it brings to mind Juliet's misgivings about the suddenness of passion: "too like the lightning which doth cease to be ere one can say it lightens." It's a screen against which choreographer John Sipes' riveting fights unfold with harsh clarity.

The two huge white slabs of wall also suggest a giant book propped open, bearing as they do the black letters, IN FAIR VERONA. In the first moments of the play, as the Prologue reminds us that we are audience to the reenactment of a story, the entire cast, minus the lovers, files onstage, and faces us with blank stares. Costumed

themselves in variations of black, they seem the demonstration of words becoming flesh. The house-lights finally dim, but the characters remain like a police line-up. At first amused by the brawl that breaks out between the

servants of the feuding households, they finally plunge into it themselves, as addicts helpless to resist their drug of choice.

I'm not sure why a blown-up, black-and-white portrait of Juliet presides over much of the action, for it is the Mercutio of this production whose spirit rules the world onstage. Played by Duane Boutté as the embodiment of animal energy, the character's usual mercurial charm and urbanity get trumped by sex and aggression. Encased in black leather, this Mercutio has so cornered the market on confrontational rage that he practically obviates the need for a Tybalt. In fact, if Jos Viramontes hadn't carved out a seething but self-contained alternative Tybalt, the production might have blown itself apart.

Maybe this Mercutio is Greco's way of asking just how charming and urbane can a guy be who's obsessed with phallic jokes and who thinks it's funny to assault an old woman on the street? Try manic, hyperactive, out of control, even fascinating, as he leaps onto the roof of Friar Lawrence's cell and appears to pound it into the ground with his dancing feet. But charming or appealing, no. When Tybalt's knife scores, I feel no twinge of pity or regret, but only a sense of appropriateness. This guy had it coming.

ALL SPEED THE PACE
AND SUBVERT THE
LYRICISM OF LOVE.

Such an aggressive, transgressive Mercutio triggers a chain reaction. The more we feel that he "asked for it," the more we protest Romeo's assumption of responsibility for his friend's "mortal hurt." We see all too clearly that Mercutio is dead not because Romeo tried to stop a fight but because he, Mercutio, had no impulse control in the first place. So with a sinking heart we watch Romeo berate himself for allowing love to soften him up, then cast love aside in favor of revenge. As he is sucked into the cycle of violence, we protest once more: he isn't "Fortune's fool"; he is his own.

In the aftermath, Greco interlaces Benvolio's recapitulation of the twin killings with segments of Juliet's soliloquy, which she delivers suspended high above the carnage in a perilously fragile swing. As she anticipates Romeo's arrival in her arms, her oblivious yearning to "lose a winning match" is almost unbearably ironic. Below her, in a different context, that is exactly what Romeo has done. The arrangement proclaims the insignificance of love in unfair Verona, how deprived it is of safe ground.

In a program note, Greco suggests that her version of Shakespeare's play is designed to take us back "to a time when love was new...and sacred...and full of possibilities." In fact it offers no such romantic escape. Nancy Rodriguez as Juliet is alternately luminous and earthy, poetic and practical, and the warp-speed journey she completes from trusting ingenuousness to a courageous independence convinces and moves us. But in the world of this play, love flowers and gets trampled in an eye-blink. The lovers never stand a chance. As the survivors assemble for the final scene in the tomb, Capulet and Montague fall into a sobbing embrace so intense, it looks more like a death struggle. Meanwhile, the others stare out at us again, eyes hollow with exhaustion: sixteen characters in search of release from this terrible story of compulsive violence. And the time is now. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY SEAN GILLIHAN

Directions to the House

for Rick

Everything I said was lies. They were onto me.
The world does not drop off
at Mile 178 with the Basques in Winnemucca.
East and you'll climb higher than before
and scratch for breath. You'll hum
to each mile, but only the truck
will know your tune. Even the radio
gives up, exhausted. You'll take the knobs off
and take what comes, knowing it's good enough.
Just leave what's bad behind.

If they ask at the station,
tell them you're passing through,
you're on your way back home.
There will be voices you recognize,
that you can trust.
If you have to name names, grandparents
will do. Just show them the postmark,
press your finger to the map, even trace
the blue lines as if it were her arm.
They'll understand and let you pass.
Only the weather can turn on you now.

Introduction to Geography

This map knows its own language,
brown and green meaning water
or, over here, hope.
And here the hills are soft and round,
as fertile where the earth folds down
as some place not touched.
Nothing named Diamond Jim's
or Dead Man's Peak. More likely
Oasis, or What Cheer.
West is a sign on a road.
West is where winds come from,
blowing warm and dry
with little sign of rain.

Sean Gillihan, who has published in these pages before, lives in Klamath Falls. This month's poems are from his recent book, The New Hand (Lost Horse Press, 2002), and are used with permission. Gillihan's poems have appeared in numerous other journals, including Northern Lights, Hubbub, Clackamas Literary Review, and the anthology Writing on Water. He has been awarded a Walden Residency Fellowship and an Oregon Literary Arts Fellowship.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.
Please allow two to four weeks for reply.

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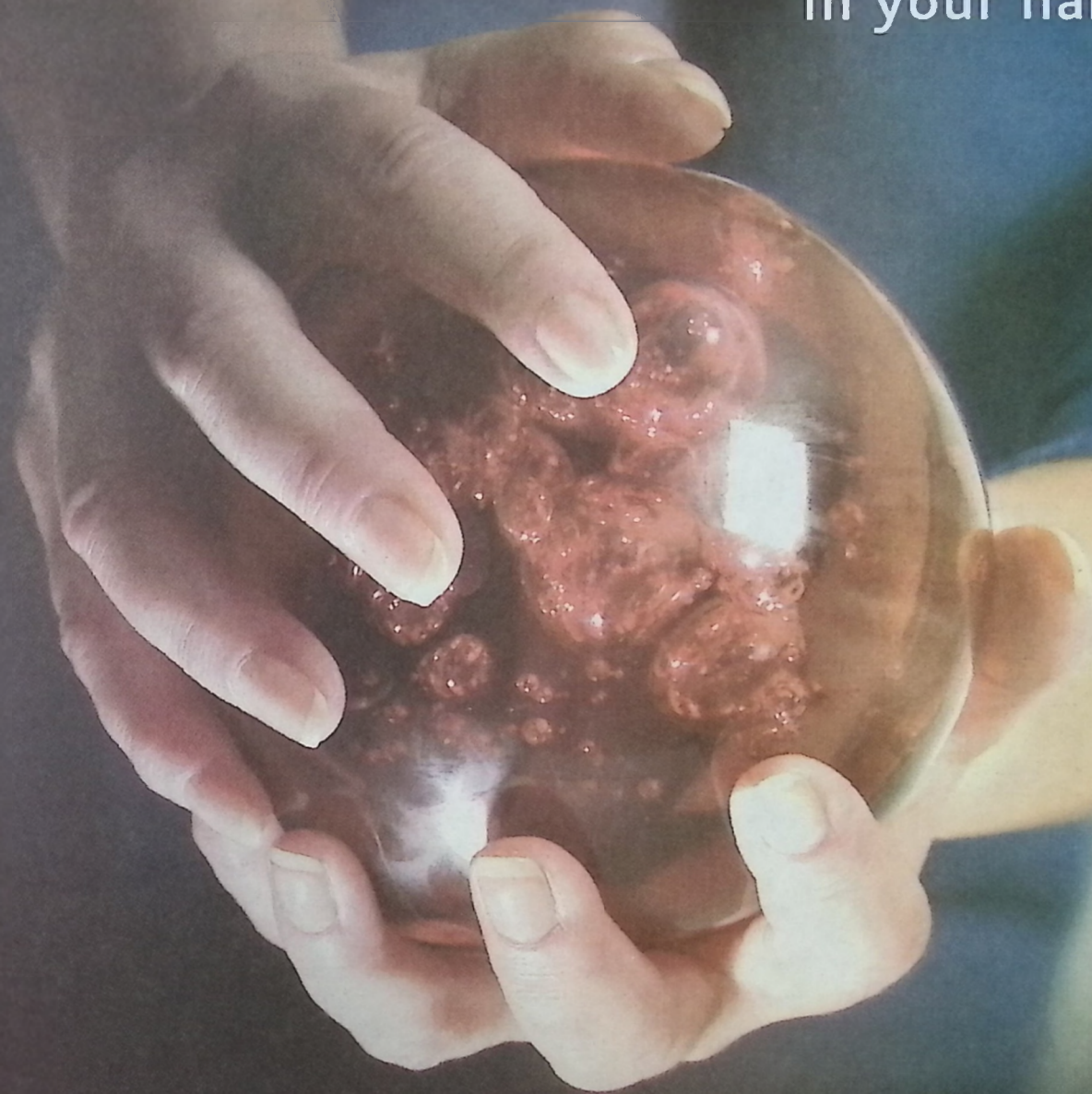
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